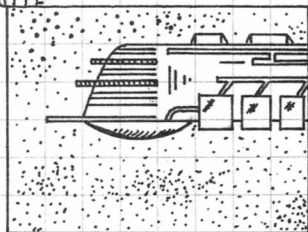


DOCTOR WHO VIDEO EFFECTS STORYBOARDS NIGHTMARE OF EDEN

The following storyboards were put together by video effects designer A.J. 'Mitch' Mitchell in preparation for the model shots that would be recorded in Studio Six at the BBC Television Centre on 14 August 1979, the final day of the first studio block for the story.

FINALE COMPOSITE

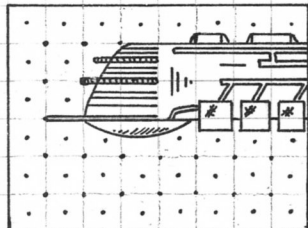


THE EMPRESS DRIFTING THROUGH SPACE.

TO BE MATTED INTO HECAES PORTHOLE.

POSSIBLY
CAM. 'C'.
(if done on
the run).

CAMERA 'A'.

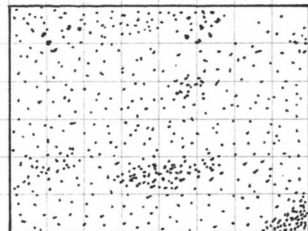


THE EMPRESS v BLUE.

STATIC MODEL + STATIC FRAME.

FRONT PROJECTION BOX + WHITE LIGHT (TO REFLECT FROM WINDOWS ETC).

CAMERA 'B'.



STARS.


SLOW PAN TO CREATE ILLUSION OF DRIFTING.

TECHNICAL SET-UP.

DESK FX.

SWITCH I : (BLUE) K = CAM.A. (FGD) = CAM.A. (+ H/S). (BGD) = CAM.B.

SWITCH II : (AUX) K = EMI.FX. (FGD) = CAM.C (IF DONE ON FLY). [FGD UP].

SWITCH III : (AUX) K = EMI.FX .

SWITCHER.

DESK FX. TO LINE.

DURING THE RECORDING AS A WHOLE :

CAMERA 'A' will always photograph THE EMPRESS v Blue.

'B' will photograph the STAR BACKING BOX.

'C' will photograph either THE HEACATE (v blue) or SHUTTLE BAY DOORS.

'D' will photograph either THE PLANET AZURE (v blacks)
or THE SHUTTLE CRAFT (v blue).

PASS I.

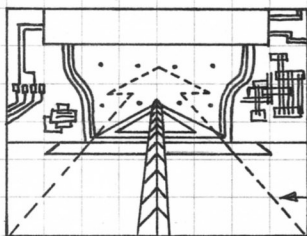
IDENTICAL TO SCENE 1. BUT FRAMED TO FIT INTO SHUTTLE BAY DOORS.
BLUE AREA AS INDICATED BELOW.

CAM 'A' : EMPRESS V BLUE. STATIC. FRONT PROJECTION.

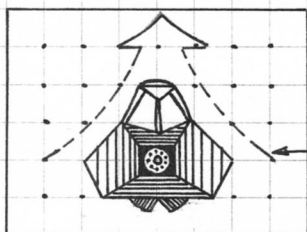
CAM 'B' : STAR BACKING. SLOWLY PANNING SIMULATION OF DRIFT.

CAMERA 'A' CHROMA-KEYED OVER CAMERA 'B' AT DESK (WITH HUE SUPPRESSION).

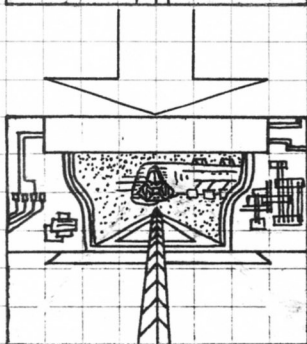
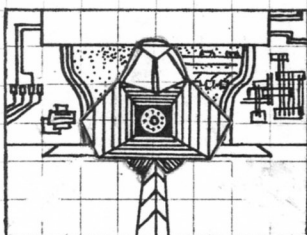
PASS II.



CAMERA 'C' : SHUTTLE BAY DOORS V BLUE SCREEN.
"LOCKED-OFF" SO THAT FOLLOWING A SLOW ZOOM IN
THE FRAME WILL BE FULL-BLUE
(CAMERA MUST HAVE HEAD LOCKED OFF TO STOP
THE SHUTTLE FROM APPEARING TO 'FLOAT').
(ZOOM TO COINCIDE WITH THAT ON CAMERA 'D').



CAMERA 'D' : SHUTTLE V BLUE SCREEN
FRONT PROJECTION BOX + LIGHT FOG FILTER
ZOOM OUT (WITH HEAD LOCKED OFF - AS FAR AS
CLEARANCE POINT OF 'BAY DOORS') THEN
ZOOM + TRACK OUT + PAN-DOWN TO
MAKE SHUTTLE SHOOT OFF TOWARDS EMPRESS.



FINAL COMPOSITE.

The Shuttle Bay doors open
and it drifts across from
the Hecate to the Empress's.
(Shot continues out thru' doors).

TECHNICAL.

PASS I. AS "Scene 1". BUT FOR LINE-UP PURPOSES CAMERA 'C'
SUPER'D OVER TO MAKE 'EMPRESS' VISIBLE THRU' DOORS
ON REPLAY FOR PASS II.

PASS II. DESK: SWITCH I : 'C' CHROMA-KEYED OVER VT REPLAY.
SWITCH II/III : 'D' CHROMA-KEYED OVER SWITCH I.

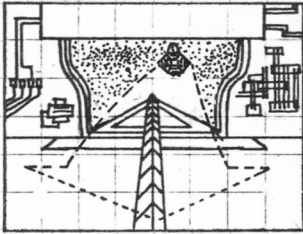
SWITCHER: DESK TO LINE.

LIGHTING. CHANGE ON INTERIOR AS SHUTTLE EXITS.

IDENTICAL TO "PASS II" OF SCENE "2" BUT WITH CAMERA 'B' ON STAR BACKING
IN PLACE OF 'VTR REPLAY' — EMPRESS NOT IN SHOT.

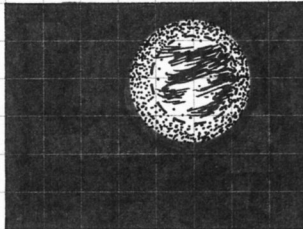
[CAM. B = STARS / CAM. C = BAY DOORS / CAM. D. = SHUTTLE V BLUE].

NOTE: IN THIS SHOT THE SHUTTLE IS RETURNING TO EMPRESS
SHUTTLE BAY. THE SHOT IS EXECUTED IN REVERSE AND
THEN RECORD/REPLAYED TO/FROM DISC FOR CORRECTION.
THIS (HOPEFULLY) GAURANTEES A SMOOTHER "SETTLE".



FINAL COMPOSITE.

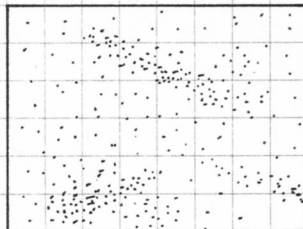
THE SHUTTLE RETURNS FROM SPACE AND COMES
TO REST INSIDE THE EMPRESS' BAY AREA.



CAMERA "D".

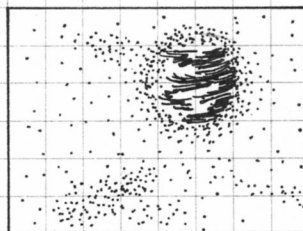
"AZURE" — BLUE + GREEN INTERNALLY LIT
PLANET (HELD ON REAR ROD) V BLACKS.

WITH MEDIUM LIGHT FOG FILTER.
HOLD STATIC.



CAMERA "B".

STARS BACKING.
HELD STATIC.



FINAL COMPOSITE.

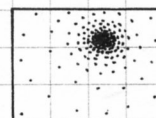
THE PLANET "AZURE" WITH A 'HALO' OF
ATMOSPHERE SEEN AGAINST STARScape.

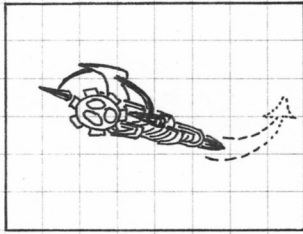
NOTE: THIS SHOT FOR POST-PRODUCTION "TRACERS".

TECHNICAL SET-UP.

DESK FX: EMI. FX. SHAPE GENERATOR USED TO SOFT
MATTE "D" INTO "B" RETAINING "HALO"

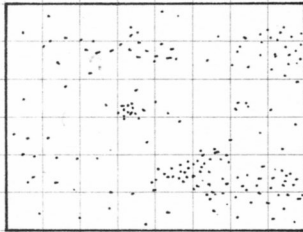
KEY SHAPE



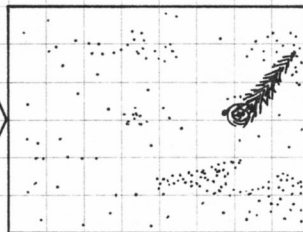
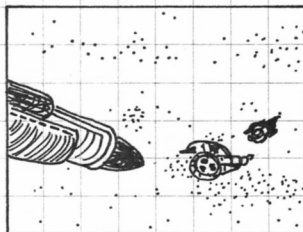


CAMERA "C": THE HECATE (SUPPORTED FRONT SIDE) V BLUE.
FOG FILTER + FRONT PROJECTION BOX.

PULL BACK AND ZOOM TO MAKE SHIP GO
INTO THE FAR DISTANCE. REQUIRES TILT
TO MAKE IT CURVE AWAY.



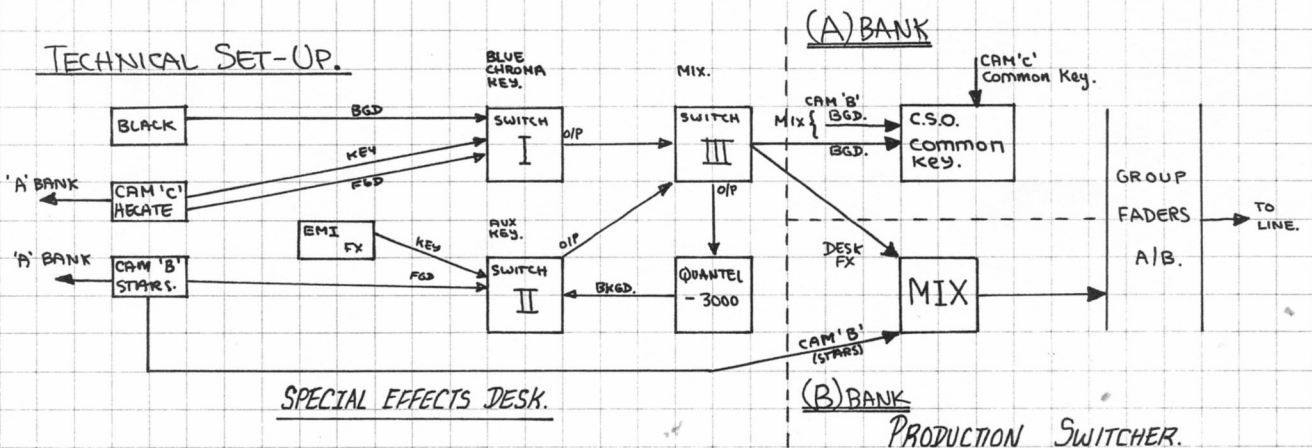
CAMERA "B": STARS BACKING.
HELD STATIC.



FINAL COMPOSITE.

THE HECATE SHOOTS OFF PAST
CAMERA AND OUT INTO DEEP
SPACE — ACCELERATING IT GOES
INTO HYPERDRIVE AND VANISHES.

TECHNICAL SET-UP.



PROCEDURE.

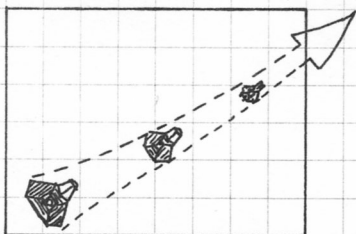
AT COMMENCEMENT: VISION MIXER HAS 'A' BANK TO LINE OUT.

ON 'A' BANK - HECATE IS CHROMA-KEYED OVER A MIX OF
CAMERA 'B' + DESK FX (AT START = BLACK OUT).

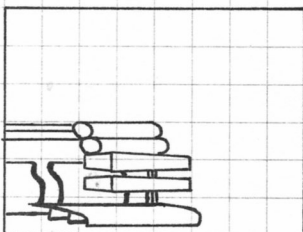
AT AGREED POINT: MIX 'A' TO 'B' AT GROUP LEVEL.

THE 'B' BANK HAS A MIX OF CAM 'B' (STARS)
PLUS DESK 'FX'.

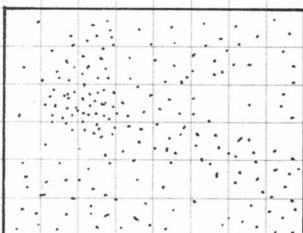
DESK FX. WILL BE OUTPUTTING A BLACK FRAME, FOLLOWED BY A TELETRAK
TYPE HOWL EFFECT WHICH WILL AGAIN FADE OUT AFTER SHIP
DISAPPEARS.



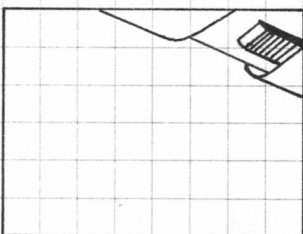
CAMERA 'D' : SHUTTLE v BLUE SCREEN.
CAMERA TO ZOOM & TILT TO MAKE
SHUTTLE MOVE AS SHOWN BY ARROW.



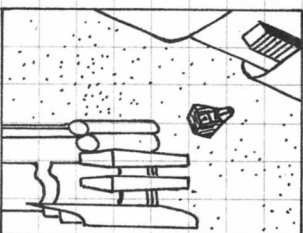
CAMERA 'A' : REAR SECTION OF THE EMPRESS v BLUE SCREEN.
MEDIUM LIGHT FOG FILTER + FRONT PROJECTION BOX.
SHOT LOCKED OFF - STATIC.



CAMERA 'B' : STARS BOX.
A SLIGHT PAN JUST TO SUGGEST "DRIFT".



CAMERA 'C' : CS. UNDERSIDE OF HEKATE.
HELD STATIC. - SHOT ON WIDEST ANGLE POSS.
AGAINST 'BLUE' - POLE BEHIND.



FINAL COMPOSITE THE SHUTTLE IS SEEN TO MOVE
ACROSS FROM THE EMPRESS TO THE
UNDERSIDE OF THE HEKATE.

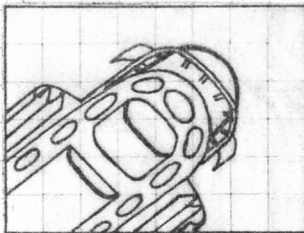
TECHNICAL SET-UP

FX DESK : CHROMA-KEYS 'A' ONTO 'B'
AND 'C' OVER A+B.

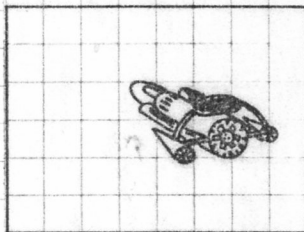
PRODUCTION SWITCHER : VISION MIXER CHROMA-KEYS CAM 'D'
OVER DESK FX O/P.

NOTE: HUE-SUPPRESSOR SWITCHED TO VISION MIXER

PASS 2.

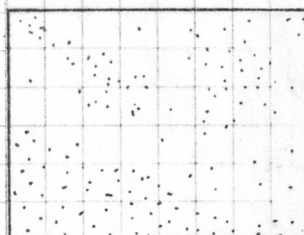


CAMERA "A" : THE EMPRESS V BLUE (SUPPORTED FROM REAR).
LOW ANGLE LOOKING UP AT UNDERSIDE.
ZOOM GANGED TO CAMERA 'C': ZOOM IS MADE
TO SUGGEST THEM MOVING AROUND PLANET TOGETHER.
A PAN/TRACK/TILT IS USED TO MAKE THEM PART.
(DISK REVERSAL IS USED TO MAKE THEM COALESCE).

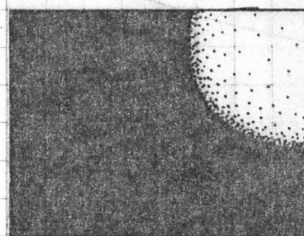


CAMERA "C" : THE HECATE V BLUE (FRONT SUPPORT).
MEDIUM TO HIGH ANGLE : FRONT PROJECTION BOX + FOG FILTER.
ZOOM GANGED TO CAMER 'A' : SEE ABOVE.

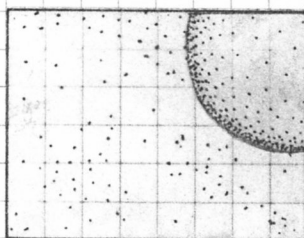
PASS 1.



CAMERA "B" : STARS BOX BACKING.
HOLD STATIC.



CAMERA "D" : ON PLANET "AZURE". V BLACKS.
FOG FILTER.
HOLD STATIC.



COMPOSITE FROM "PASS I".

CAMERA "D" SOFT-MATTED OVER CAMERA "B".

VISION MIXER : SELECT DESK FX TO LINE-OUT.
WE SEE AZURE AMIDST THE UNIVERSE !



COMPOSITE FROM "PASS II".

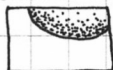
CAMERA "A" CHROMA-KEYED OVER VTR REPLAY OF PASS I.
CAMERA "C" CHROMA-KEYED OVER COMPOSITE OF 'A' + 'VTR'.
EMPRESS + SHIMMER EFFECT GENERATED AT DESK EFFECTS
(ie 'A' OVER 'VTR').

SWITCHER : THE VISION MIXER CHROMA-KEYS "C" OVER DESK FX.

[CSO
COMM.
KEY : KEY/FGD : CAM. 'C' : BGD : DESK FX]

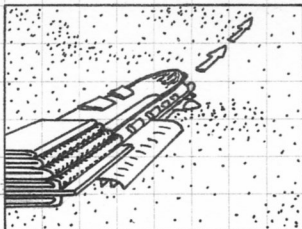
8.

AS NUMBER SEVEN ABOVE BUT DIFFERENT FRAMING ON ALL FOUR CAMERAS.
"A" + "C" WIDER. "D" LOWER



SHIMMERING EFFECT FULLY THROUGH.

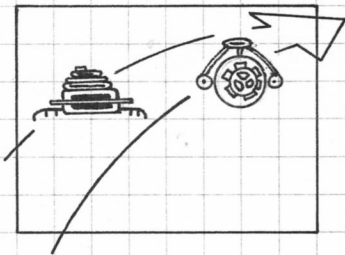




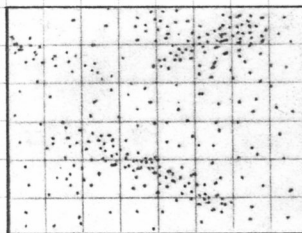
EXACTLY THE SAME AS SCENE "5" IN EXECUTION —
EXCEPT THAT FOR THIS SCENE IT IS THE "EMPRESS"
SHOT BY CAMERA "A". (PREVIOUSLY IN SC. 5. IT WAS 'HECATE').

See "5" for details.

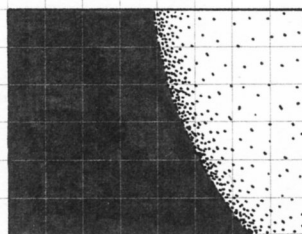
10.



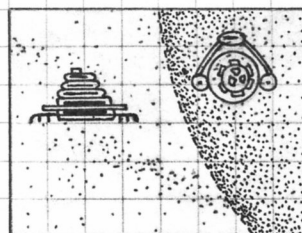
CAMERA 'A' : HECATE & EMPRESS V BLUE.
FRONT PROJECTION BOX + FOG FILTER.
TRACK IN & PAN TO GIVE THEM MOVEMENT
AROUND AZURE.



CAMERA 'B' : STARS BACKING.



CAMERA 'D' : 'AZURE' TIGHTISH SHOT. V BLACKS.
WITH FOG FILTER.



FINAL COMPOSITE.

THE TWO SHIPS IN ORBIT AROUND 'AZURE'

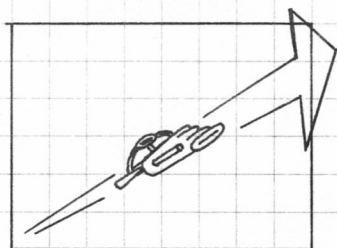
TECHNICAL SET-UP.

CAMERA 'D' SOFT MATTED ONTO CAMERA 'B' (DESK FX)

CAMERA 'A' CHROMA-KEYED OVER COMPOSITE OF 'D+B'. (PRODUCTION SWITCHER).

SWITCHER: { CSO. KEY/FGD CAM. 'A' ; BKGD DESK. FX.
comm. key

NOTE: IT MAY BE NECESSARY TO USE SOFT WIPE AT GROUP
FADERS LEVEL TO CLEAN UP MODEL SUPPORTS.

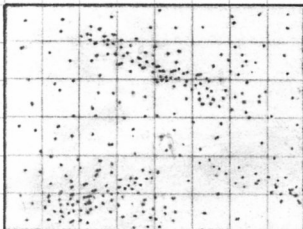


CAMERA "C":

THE HECATE V BLUE.

TRACK/PAN/ZOOM TO MAKE IT TRAVEL AS SHOWN.
FRONT-PROJECTION BOX + FOG FILTER.

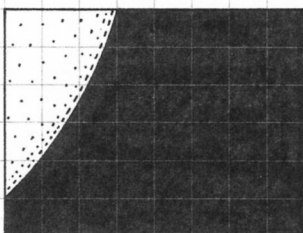
(MAY BE BETTER TO OPERATE IN REVERSE
AND CORRECT WITH DISK).



CAMERA "B":

ON STARS.

STATIC.



CAMERA "D":

ON AZURE V BLACKS.

STATIC.

FOG FILTER.

FINAL COMPOSITE.



THE HECATE SHOOTS PAST CAMERA - AZURE IN THE BKGD.

TECHNICAL SET-UP.

DESK EFFECTS : COMBINATION OF CAMERAS B+D (SOFT MATTE).

SWITCHER : DESK FX WITH CAMERA 'C' CHROMA-KEYED OVER IT.

(CSO/COMM.KEY = Key/Fgd: Cam. 'C' ; Bgd Desk Fr).

